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THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD
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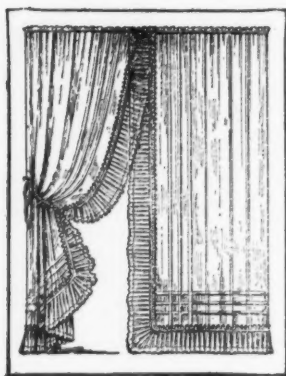
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JOHN F. DOUTHITT

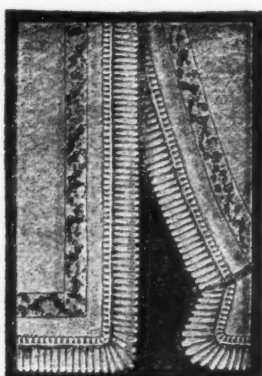
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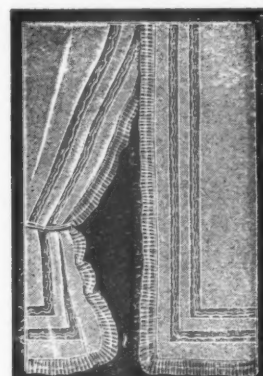
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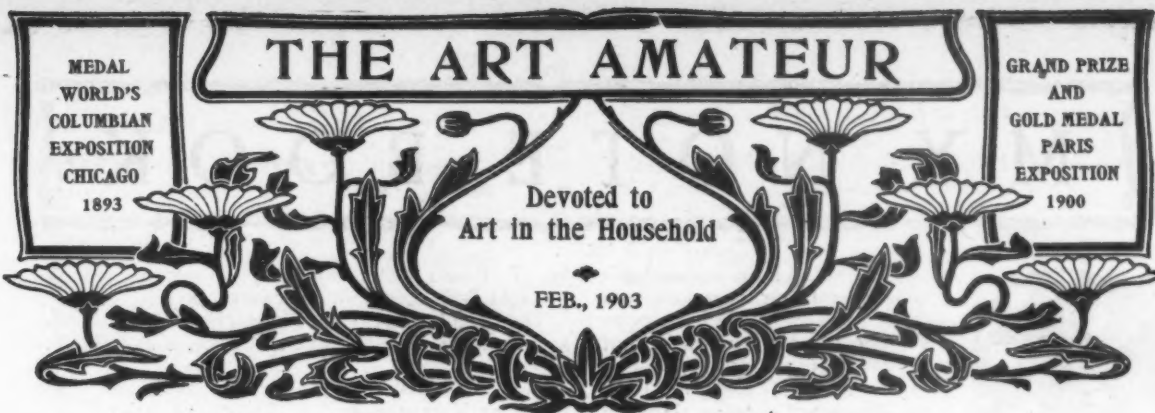
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GRAND PRIZE
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EXPOSITION
1900



VOL. 48—No. 3

NEW YORK AND LONDON

{ WITH 5 SUPPLEMENTARY PAGES
INCLUDING COLOR PLATE



LISTENING TO THE CUCKOO.—BY SIR JOHN EVERETT MILLAIS

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MY NOTE BOOK



There was a large and enthusiastic assemblage of art collectors from all parts of the country at the opening night of the sale of the Warren collection of pictures, held in Mendelssohn Hall, on Thursday evening, January 8th, and concluded on Friday evening, the 9th. Mr. Thomas E. Kirby, of the American Art Association, conducted the sale, and the 123 pictures realized \$346,275, an average of \$2,815 for each picture, including water-colors and those by unknown artists. This is a very high average, and it was brought about, to some extent, by sentimental prices.

Gérôme's celebrated painting, "L'Eminence Grise," sold, after sharp and protracted competition, for \$16,000, the buyer of record being Samuel P. Avery, Jr. All but two bidders dropped out after

a time, but the two not only interested the audience but afforded them some amusement by the pertinacity, yet seeming reluctance, of their bidding. From conservative advances of \$50 at a call there would be a jump of \$200 or \$300, and then a return to the tardy but persistent \$50 advances. This picture, with several others, was purchased by Mr. Avery for the Boston Museum of Art.

Millet's little painting, 14 by 9 inches in size, "The Little Shepherdess," proved the feature of Friday evening. The tiny work was almost lost in the curtain which formed its background, and yet the bidding for it jumped by thousands.

The subject is, as the title implies, a girl standing on the edge of a forest. She faces to the left, supporting her weight on the right foot, the other foot resting on the toes. A dull red kerchief is fastened round her head, and a hooded cloak of faded homespun hangs over her blue skirt. A sheep appears in the shadow of the brush behind her, and others are visible to the left, which is partially lighted by the glow that filters through an opening in the forest.

The little painting was welcomed with applause. The starting price was \$5,000. As it jumped by leaps and bounds, the bidding was interspersed with more applause. Mr. I. Montaignac, of Paris, made a strenuous effort to get it but failed, for it went to Mr. Roland Knoedler, of this city, for the sum of \$23,500, Mr. Kirby remarking as he knocked it down, "I am glad the painting stays with us."

The high average price obtained surpassed that of the Matthiessen sale, which was \$2,457, and that of the Hanford sale, of last year, which was \$2,035 each for sixty-one paintings. It did not approach, however, the remarkable average of \$4,935, obtained February 14th, for the twenty-six pictures of the E. F. Milliken collection, or the \$5,978 apiece for William Schaus's thirty-one pictures, February 28th, 1896.

The best average for a large collection of American pictures was that of the T. B. Clarke sale, in February, 1899, of 372 lots at \$630 apiece. The

W. T. Evans collection of 270 American pictures brought \$586 apiece, in February, 1900.

The complete list of the two nights' sale, with title, artist's name, buyer's name and price, is as follows:

"Man on Wooden Legs," Doré; G. Williams	\$30
"Surf at Narragansett," B. Lafarge; Cottier & Co.	55
"Hair Pins," Moore; Cottier & Co.	525
"Low Tide," Norton; G. Williams	30
"Tiger in Lair," Bayre; S. P. Avery, Jr.	425
"Stag Walking," Bayre; S. P. Avery, Jr.	700
"Street Scene," Fortuny; Mrs. R. C. Lincoln	325
"Fight Between Lion and Tiger," Delacroix; Knoedler & Co.	650
"Fisherman and Djinn," Lafarge; S. P. Avery, Jr.	600
"A Cup of Cold Water," Lafarge; A. A. Healy	75
"Dance on the Beach, Samoa," Lafarge; S. P. Avery, Jr.	225
"Angel," Lafarge; A. A. Healy	110
"St. Elizabeth," Lafarge; A. A. Healy	110
"Return of the Foragers," Schreyer; F. Herrmans	450
"The Card Players," Domingo; S. M. Milliken	2,125
"Young Satyr," Knaus; H. Risinger	1,000
"Landscape and Cattle," Van Marcke; J. Montaignac	2,800
"A Grenadier," Charlet; F. Herrmans	200
"Turkish Sentinel," Bargue; S. P. Avery, Jr.	5,300
"La Pleureuse," Henner; Mrs. J. D. Tait	600
"Bazaars in Cairo," Decamps; Durand-Ruel & Co.	850
"Smokers," Fromentin; Knoedler & Co.	2,650
"Wood Interior," Hunt; D. B. Updike	350
"Girl and Pet," Diaz; J. E. French	1,525
"Coming from the Fountain," Millet; E. Brandus	4,600
"Gray Morning," Corot; H. C. Weir	2,200
"Sunset Landscape," Rousseau; W. Macbeth	4,400
"Sunset," Dupré; J. Montaignac	3,000
"River Bank—Spring," Daubigny; Knoedler & Co.	5,950
"The Flagellation," Delacroix; A. A. Healy	900
"Young Mother," Gallait; R. M. Voorhis	550
"Hunting Dogs," Diaz; J. Montaignac	2,100
"The Culpit," Johnson; Knoedler & Co.	700
"Donkey and Cart," Mauve; Joseph Burnham	800
"Entrance to a Cave," Fortuny; George Gordon King	800
"Teutons Crossing the Rhine," Luminais; Warren Sheridan	475
"A Cottage Madonna," Israels; A. Lewisoohn	3,500
"Near Dordrecht," Jongkind; F. V. Whitney	2,800
"Scene in Cairo," Ferrairis; G. F. Blandy	1,400
"Boston Common," Cole; D. B. Updike	250
"Coast View," Courbet; E. McMillen	1,000
"Sunset—Tombs near Cairo," Decamps; H. Williams	3,000
"The Little Dunce," Fuller; Knoedler & Co.	500
"Horses in Stable," Géricault; M. B. Ford	950
"Ideal Head—Tito," Vedder; H. Stutzer	400
"Lock on the Seine," Lambinet; J. Montaignac	800

The Art Amateur

"Le Canal de Chioggia," Ziem; Knoedler & Co.....	\$3,150	"Dutch Interior," De Hooghe; S. P. Avery, Jr.....	\$3,500
"The Chastisement," Dibot; D. B. Updike....	950	"Young Violinist," Metsu; L. A. Lanthier....	625
"After the Shower," Michel; T. R. Ball.....	950	"Madonna and Child," School of Perugino; H. Williams.....	725
"The Pool," Courbet; T. E. Munson.....	725	"Portrait of Sir Robert Walpole," unknown; G. Williams.....	150
"Ploughing," Troyon; R. E. Dowling.....	1,000	"Head of a Young Girl," Greuze; Joseph Burnham.....	1,250
"L'Etang, Claire de Lune," Harpignies; Knoedler & Co.....	3,200	"Second Baron Musgrave," Gainsborough; A. Tooth & Sons.....	3,050
"The Poultry Yard," Jacque; J. Montaignac.....	2,550	"Lady Hervey, of Bristol," Reynolds; E. Fischhof.....	10,000
"Cardinal Bibblena Espousing His Niece to Raphael," Ingres; H. Williams.....	5,500	"John Singleton Copley, Lord Lyndhurst," Lawrence; S. P. Avery, Jr.....	3,300
"The Escape," Fromentin; F. Herrmans....	1,750	"Lady Lyndhurst," Lawrence; S. P. Avery, Jr.....	4,100
"Near Providence," Cale; W. T. Evans.....	275	"Jesters at Cards," Zamacois; S. P. Avery, Jr.....	3,000
"L'Eminence Grise," Gérôme; S. P. Avery, Jr.....	16,000	"Gardeuse de Chevres" (crayon), Millet; I. Montaignac.....	3,600
"On the Cliff," Dupré; F. V. Whitney.....	7,600	"Paris from St. Cloud," Corot; H. C. McCormack.....	14,700
"Wise Virgin," Lafarge; S. P. Avery, Jr.....	575	"Prison Choir," Daumier; H. Williams....	1,550
"Hunting Scene," Inness, Jr.; Holland Art Galleries.....	375	"Sleeping Mother and Child," Hunt; D. B. Updike.....	650
"Brittany Peasant," Breton; Knoedler & Co.....	4,000	"The Elder Sister," Puvis de Chavannes; H. C. Wilson.....	3,300
"The Duet," A. Pascutti; D. B. Updike....	175	"Descente des Bohémiens," Diaz; S. P. Avery, Jr.....	12,700
"Walls of Jerusalem," N. Berchere; R. C. Vose.....	100	"Orpheus and Eurydice," Corot; McMillen.....	21,500
"Hillside," Borington; S. P. Avery, Jr.....	1,150	"Coast near Villiers," Troyon; H. Williams.....	8,100
"The Little Actress," Landseer; Dowdeswell.....	950	"Hérminie et les Bergers," Delacroix; I. Montaignac.....	7,200
"Arabs at the Fountain," Fromentin; Knoedler & Co.....	1,800	"Tivoli Landscape," Wilson; S. P. Avery, Jr.....	2,100
"Old House, Newport," Lafarge; Mrs. W. R. Claxton.....	250	"Quadroon," Fuller; George A. Hearn....	5,500
"Landscape," Gainsborough; E. McMillen.....	1,100	"Evening, Medfield," Inness; Knoedler & Co.....	1,500
"Bohemians," Diaz; J. B. Bloomingdale....	2,250	"Death of the Virgin," Wohlgemuth; S. P. Avery, Jr.....	6,000
"Afterglow," Lafarge; G. Williams.....	175	"Femmes a la Fontaine," Puvis de Chavannes; R. D. Evans.....	8,000
"Landscape with Storks," Daubigny; Knoedler & Co.....	9,700	Grand total.....	\$346,275
"Sunday Twilight," Rousseau; Mrs. Edward Kaig.....	5,000		
"Lombardy Poplars," Corot; S. P. Avery, Jr.....	5,100		
"Marine," Daubigny; E. McMillen.....	1,000		
"Regrettant la Patrie," Corot; I. Montaignac.....	3,500		
"Twilight on the Seine," Dupré; H. C. Wilson.....	3,200		
"Landscape with Tree," Corot; Knoedler & Co.....	15,000		
"Shepherdess," Millet; Knoedler & Co.....	23,500		
"Boats on Shore," Daubigny; S. P. Avery, Jr.....	3,500		
"Peasant Woman and Child," Millet; I. Montaignac.....	11,100		
"Plain in Berri—Sunset," Rousseau; E. McMillen.....	8,700		
"A Condottiere," Guignet; G. Williams....	200		
"Montenegrin Lady," Haag; A. Tooth & Sons.....	100		
"Head of a Spanish Woman," Hunt; W. Macbeth.....	310		
"Head of a Young Girl," Goya; H. Williams.....	250		
"Madonna in an Arch," Flemish XV. Century; H. C. Wilson.....	1,500		
"Still Life," unknown; D. McCosker.....	80		
"Portrait of Martin Luther," unknown; G. B. Hopkins.....	900		
"Interior," Dutch School, XVII. Century; L. A. Lanthier.....	100		
"Wise as a Serpent," Schalken; D. B. Updike.....	100		
"Christ's Ascension," Rubens; A. A. Healy.....	850		
"Circe Calling Ulysses," Breughel, the Elder; D. B. Updike.....	1,100		
"Harbor Scene," Van der Neer; H. Williams.....	1,500		
"Cobbler," Van Tol; G. B. Hopkins.....	950		
"Lady in Venetian Costume," Brusasorci, the Elder; D. B. Updike.....	750		
"Madonna," Catena; D. B. Updike.....	1,000		
"Burgomaster's Wife," Van der Helst; G. B. Hopkins.....	900		
"Harbor View," unknown; G. Williams....	150		
"Reading the News," Morland; D. B. Updike.....	800		

INSTEAD of causing a damage of only \$500, the fire in the residence of George J. Gould, at 857 Fifth Avenue, which happened a few days ago, destroyed a Van Dyke painting, a family portrait, and tapestries to the total value of at least \$88,000. The damage to the house, which amounted to about \$2,000, brings the loss up to \$90,000. There was no insurance on the works of art.

The loss was computed for the New York Times by Henry J. Duveen, the art dealer of Fifth Avenue and Thirty-first Street, who was summoned to the Gould residence to make an inventory of the loss. Mr. Duveen has had charge of the redecorating of the mansion, which is practically finished. The damage to the staircase and the rear walls of the hall will necessitate the presence of workmen in the house for several days to come.

Mr. Duveen said that the origin of the fire was unknown, and added that if it was due to any negligence on the part of workmen in his employ, it made it still more mysterious, since the blaze was not discovered until three hours after the last of them had left the house.

The paintings destroyed comprised one by Van Dyke, of a Cavalier, worth at least \$60,000, and the portrait of the Gould boys, by Lynch, which was valued at \$8,000. Two valuable tapestries were also destroyed, and they were worth at least \$20,000.

SOME lunatic has been tampering with old paintings in the celebrated collection at Hampton Court Palace, near London. One is the great portrait of Henry the Eighth, by Holbein, which has been

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scratched with a comb, and the other is Sir Godfrey Kneller's historical painting of the landing of William III. at Margate in 1697. As both pictures hang high, it is not clear how the vandal reached them.

PROFESSOR KNACKFUSS, of Cassel, has completed his colossal view of the entry of the German Emperor and Empress into Jerusalem in 1898. There are forty portraits among several hundred figures in the scene. A similar picture hangs in the Berlin Museum, in which Professor Gentz showed the entry of Emperor Frederick, then Crown Prince, into Jerusalem, in the year 1869.

THE marbles in Westminster Palace, London, are treated to a bath once a year. They are first sponged off with water and then "pickled." The pickle consists of a solution of soft soap and sulphur, which removes the incrustations due to the smoke-laden atmosphere, and is said to do the marble no harm. There are twenty-nine marble statues in the palace.

THE Académie des Beaux Arts, of Paris, has elected the British painter and sculptor, George F. Watts, R. A., who is still hard at work in his eighty-sixth year, a corresponding member. It is one of Watts's pictures that has been removed by order of President Roosevelt from the custody of the Corcoran Gallery, Washington, where it has been on public exhibition, to the walls of the enlarged White House. Watts is a painter of ideal and symbolical pictures on a high plane of feeling.

MR. JAMES GUTHRIE, one of the younger Scottish painters, has been elected President of the Royal Scottish Academy, in place of Sir George Reid, who has resigned.

THE *Daily Chronicle*, of London, says that Mr. Timothy Cole's wood-engraving after a painting by Il Greco in the January *Century Magazine*, is the best which has appeared in his series of Spanish masterpieces. Yet it is not so good, the critic thinks, as the portrait of Poe, in the same number, which Mr. Cole engraved in 1880. "Here he sacrificed everything to the original, with the result that as a reproduction the engraving is much more perfect." As to the portrait of himself by Il Greco: "Mr. Cole has engraved it with unmistakable pleasure and sympathy, and he has suggested most marvelously the richness and color of the original, and the brilliancy of the fine head and great ruff emerging from the shadowy background. But here *** there is a tendency to insist upon his own lines. He does not efface himself, as it is his business to do, and in the head especially these lines become almost annoying."

IN clearing away the rubbish about the lower part of the Grand Campanile of Venice, some square holes left in the old masonry have yielded rather interesting kinds. Kitchen utensils of the Middle Ages, a white glass bottle painted in bright red and green stripes, a small glass phial, intact, and a fine bowl were found, with remains of oysters and other shells, and bone fragments of pig, sheep, and ox. Local coins of Doge Francesco Foscari, Silvestro Valier, and of Bishops of Aquileja were also found. The fall of the Campanile has forced the authorities to look after other Venetian buildings, and the Church of the Frari has been taken in hand. In some places the substructure has sunk, and extensive piling will be necessary to prevent further cracks and dislocations. While raising the scaffolds inside the Frari the paint applied to the walls has been disturbed and the old colors have come to light. They

were varied, with a predominance of a fine soft red. It appears that a pious but mistaken citizen gave money in 1732 for the complete repainting of the interior, whereupon an ugly coat of gray and yellow was applied, which entirely changed the aspect of the church. There has been much exaggeration concerning the condition of buildings in Venice, but it is true that many are neglected and need repairs.

THE Académie des Beaux Arts has been electing a Foreign Associate in place of the late Marc Antolsky, of St. Petersburg. Five votes were given to John S. Sargent, four each to the German sculptor Begas and the Italian artist Sacconi, and three ballots were blank. The artist chosen was Josef Israels, of Holland, who received twenty-two votes in all.

EARLY English mezzotints have been placed on view at the Knoedler Galleries in the water-color rooms. Among the engravers represented are J. R. Smith, Samuel Cousins, Dickinson, Valentine, Green, Finlayson, Thomas, Watson, Fisher, John Jones, and others.

H. W. MESDAG, the Dutch marine painter, has at his two communicating houses in Amsterdam a famous collection of modern French and Dutch pictures. These, with the galleries, he has just presented to the Dutch Government.

THE magnificent art collection of the late Henry G. Marquand, President of the Metropolitan Museum of Art, is now on view at the American Art Galleries. The sale will begin on Friday evening, January 23d, at Mendelssohn Hall, with the paintings, and will be transferred for the remaining objects, to the American Art Galleries, lasting through January 31st.

Two portraits of women represent Sir Joshua Reynolds. The profile likeness at half length of the Countess of Nottingham has the master's fine coloring. The somewhat cold but high-bred face suits exactly the bearer of a coronet. Less interesting in her personality is the Hon. Mrs. Stanhope, but the charm of womanliness and the attraction of the coloring are found here also.

George Romney is seen in a sketchy, but very delightful head, "The Shy Child." It is far more attractive than the portrait of that arrant Philistine, the actress, Mrs. Wells, who sits beneath a tree with her hands in a big muff. Whatever she may have been on the stage, here, in Romney's picture, she is an ugly and platitudinous person enough, nor can her expansive hat and voluminous garments rescue her from commonplace.

Of Raeburn there is a fine, serious young man, said to be the likeness of Charles Lamb; and of Hoppner a youthful likeness, called the portrait of young Shelley, together with bust likenesses of Lady Almeria Carpenter and Mrs. Gwyn. A dark, small picture of "Shepherd Boys" represents Gainsborough; it is very smooth in brushwork. "The Toilet," by William Etty, R. A., is a little specimen of the Italian figure once very popular—a buxom woman in a colored bodice arranging a red ribbon in her hair. The flesh is hot and unreal, the face without expression.

"Dedham Vale," by John Constable, is one of the gems of this collection, a scene from the region where the great landscapist was born and resided; it was shown in 1811 at the Royal Academy. It is a very simple and straightforward work, not in the dark and stormy vein he so often preferred, but golden with mist on a summer's day—one of those pictures in

PENCIL AND PEN DRAWING, BY LOUIS LELOIR



The Art Amateur



BLACKBERRY BLOSSOMS

which he approached the old Dutch landscapists whom he admired. It ought to find its way to the Metropolitan Museum. Three landscapes by Old Crome are even more akin to the Hollanders, especially "The Old Mill on the Yare," with its rich browns, its wind-mill and houses now much deeper in shadow than they once were. "Landscape with Cottage" and "Porlington Oak" are sturdy canvases. Turner's water-color views of Peterhof and of two castles on the Rhine have the interest that attaches to everything he did.

Coming down to modern times in England, there is a large triple mural work by Lord Leighton, classified figures on gold background, illustrating music, with the names of the Muses inscribed in Greek letters near the figures. Something of Pompeii, something of Etruscan vases are seen in these finely outlined, handsome forms, while the faces sug-

gest Burne-Jones, and the draperies, the late Albert Moore, but on a larger and more distinguished scale. Sir Lawrence Alma-Tadema displays in "Amo Te, Ama Me" his mastery of technique in the painting of old marble.

There is dramatic go in the famous "Reading from Homer," though the technique of inanimate objects takes the lead of the human interest. The four examples of George H. Boughton, member of the National Academy here and of the Royal in London, consist of a big landscape, "A Golden Afternoon, Isle of Wight;" a scene in literary history, "Marvell's Last Visit to Milton;" a Dutch interior with old gossips, called "The Cronies," and a single graceful figure, "Black-Eyed Susan." The landscape is the best and the Dutch interior follows.

Some pretty little water-color bits by Mortimer Menpes and three neat, bright water-color landscapes by Alfred Parsons are further examples of British living artists. As to American, there is a Thomas Cole, painted in Italy; a carefully wrought mediæval interior with a charming figure of "Mariana, in Measure for Measure," by E. A. Abbey (water color); a richly colored, tall picture, by Carroll Beckwith, called "A Summer Evening;" an atelier interior with sculptor and reclining girl, by E. D. Blashfield, "A Sculptor's Model;" a characteristic F. S. Church, called "The Enchantress;" a bright frieze of housetops, Capri girls and solid blue sky, by C. C. Coleman, called "Scene in Capri;" a "Grand Cañon of the Colorado," by Samuel Colman; a figure by Kenyon Cox, "On the Edge of the Brook," and a water-color, "Bella Mar, Matanzas," by F. Hopkinson Smith.

Two figure pieces by Frank D. Millet, N. A.; a delightful little boy, "The Dull Scholar," by Eastman Johnson, N. A.; two fine Newport views by R. Swain Gifford, and one of the best specimens of the late John Frederick Kensett, N. A., "Windsor Castle," make up the tale of the native work. It is meagre. But as a collector Mr. Marquand's tastes went out to European masters, particularly the Brit-

ish, and in some cases they could scarcely be termed masters at all.

Not that the French are entirely unrepresented, either. A nice little Corot, called for some reason a "Classic Landscape;" a really magnificent color-piece of landscape by Decamps; a still-life by Blaise Desgoffe; a cardinal, by Georges Cain; a figure piece, by Edouard Frère; a "Diana," by Luc Olivier Merson; a scene out of Daphnis and Chloë, by Aimé Morot; a really charming little landscape by Rousseau, with a lovely sky; and a sketchy "Fisher Boy," full of rich color, together with an uninteresting "Landscape and Cattle," both signed Troyon; a landscape by Trouillebert, that echo of Corot—these are the French pictures. Then there is a capital "Spanish Fencer," water-color, by Villegas, with two oils, much inferior, "The Page" and "At the Door of the Harem;" also a Spanish lady, seated, by Raimundo de Madrazo, which belongs to his very best period.

The portrait of Henry of Valois, who became King Henry III. of France, assigned to Jacopo Robusti, called the Tintoretto, is remarkable for the shrewd yet effeminate expression of his youthful face and the elaborate titles given him on a letter he holds in his hand—Henricus Valesius, Andagaviensium Dux, Princeps Franciæ, et Dei Gratia Electus Rex Poloniæ et Dux Lithuanie, Russiæ et Prussiæ et Samogitiæ—but it is a picture more curious than beautiful. Interesting as these pictures are, the glass, pottery, furniture, bronzes, rugs, and tapestries form the most valuable part of the collection.

* * *

A COLLECTION of rare and beautiful textiles formed by M. Vitall Benguiat was on exhibition at the American Art Galleries, and sold there on the afternoons of December 3, 4, 5 and 6. There were Flemish and other tapestries, rich velours, brocades and embroideries, interesting old English needlework pictures, beautiful laces, ecclesiastical vestments and hangings, curtains, reproductions of rare antique stuffs and several antique silver sanctuary lamps.

JOHN W. VAN OOST.

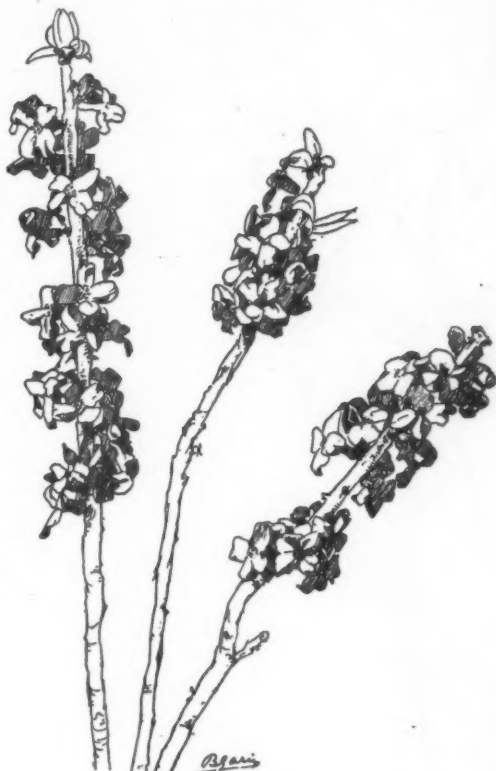


LAUREL BLOSSOMS

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WATER-COLOR PAINTING ON SILK OR SATIN

For painting on silk or satin, as in water-color painting, the outline of a design must be very lightly sketched in, and the hard line produced by using the carbonized paper dispensed with if possible; but, if not, made as faint as can be to show. As no Chi-



PRIVET BLOSSOM

nese white ground is laid on before the working is commenced, it is impossible to get rid of hard lines; but, if these show in the petals of a flower or upon other light parts, they spoil the appearance of the work. Commence by laying down a flat tint of color that matches the lightest shade on the petal or leaf; then mark out the shadows—use neutral tint for all the soft shadows, but add to it, when upon white and light petals, a little warm coloring to correct any harshness. Mix the colors evenly on the palette before applying them, and see that the brush is full of color, so as to produce no streakiness in the work. After the shadows are well indicated, paint over them in the natural tints of the flowers and leaves, carrying the color up from its lightest to its darkest tone, and blending the various shades into each other by stippling them over with a dry brush. Be careful to arrange that the highest lights come close to deep shadows where great prominence to the object is wanted, also to make all the edges of the leaves of flowers soft, and without hard markings; the leaf or petal in the strongest shade must always have a light close to its edge, and a light as its background, and if these are omitted a hard appearance is at once given to the tinting. A little ox gall is useful to help the flow of the colors, and when the work is finished a wash or glazing of transparent color over the whole of a petal to harmonize any crude tints is desirable. Gamboge, as it is a bad drier, should never be used. A glazing of cobalt

over the deepest part of a crimson rose, of scarlet lake over yellows, and madders over light shadows is good. As a last painting, work in Chinese white in the highest lights, and pass a wash of gum over the deepest shadows. For sea views and for landscapes, paint as in water-color painting.

The following colors and flowers are given as examples of coloring: For a yellow jonquil, work with chrome No. 1 for the flat tint, use neutral tint for the shadows, and finish the flower with Indian yellow and a little burnt sienna. For a red rose, make various tints with carmine, shade with neutral tint and purple madder, work in white at the very lightest parts, and cobalt over the darkest. For narcissus, use yellow ochre and chrome No. 1 for the center parts, shaded with Roman ochre and burnt sienna; for the white parts lay on Chinese white and shade with indigo and Indian red, to which add a little yellow. For large daisies, lay on a coating of Chinese white, and work in neutral tint shadows, also shadows made with chrome yellow and a little black; for the centers of the daisies use cadmium and Indian yellow, and shade with neutral tint. For Canterbury bells, use cobalt, mixed with white and also pure, and shade with neutral tint and carmine. For cornflowers, use ultramarine and white, and shade with indigo, crimson and black.

Another method of painting upon silk and satin is to sketch in the design, and to color it with the various shades of one color only. This effective and easy manner of painting requires little knowledge of the art, and depends for its success upon the truthfulness of the drawing and the selection of harmonious tints for the background and painting. For lemon color and pink shades of silk, paint in sepia or liquid Indian ink. For pale blue silks, take cobalt and shade into indigo. For lavender silks, use crimson. For old gold silk, use all shades of browns. For black silks, use white, gray, yellow, and pink shades. Add Chinese white as the highest light to all these colors.

SINCE the death of Jongkind his works have materially advanced in prices. At a recent sale in Paris some of his water colors sold as follows:—"The Seine at Argenteuil," \$1,000, bought by the Comte de Camondo; "A Brig on the Meuse, at Dordrecht," \$800; "Hay Barge on the Meuse," \$860, and "Port of Marseilles," \$1,320, the latter being also sold to the Comte de Camondo.



HONEYSUCKLE BLOSSOM



DANCING GIRL, DECORATION FOR A PORTFOLIO COVER IN PYROGRAPHY



THE PIPER, DECORATION FOR A PORTFOLIO COVER IN PYROGRAPHY

CASTING IN PLASTER

CASTING a medallion will be found extremely simple and needs no special directions. It may, however, be observed that if, after making the mould, water be poured round the edges and carefully worked between the mould and model, it is possible to remove the latter uninjured, and two or more casts may thus be procured from the same original.

The mould of a bust, like that of a vase, must be cast in two pieces. It may be done by placing strips of clay across the top of the head, past the ears, and down the neck to the shoulders. By this method the portions are nearly equal, and are most easily freed from clay.

When it is removed, an opening is made, through which, and the bottom of the bust, the clay may be extracted and the mould washed without much difficulty. After a bust has been freed from the mould it should be mounted on a small circular pedestal.

The particular branch of casting, of which we have treated, is technically known as "waste-moulding," because the mould is always destroyed in the process. The method given is sometimes varied on delicate models of ornament, by making the inner mould of wax, which is melted instead of chipped off. But this is scarcely simple enough for the amateur. From the wax or plaster waste-mould one cast only can be obtained. When a number of copies are required, a mould is sometimes made of gelatine; but usually what is known as "piece-moulding" is resorted to.

On the cast obtained from a waste-mould a second mould is formed, composed of a number of small pieces of plaster, so fitted that they can be removed without breaking. These are put together, filled with plaster, and again removed any number of times. In this way the plaster "images" sold by Italians in the streets are made. The process is not uninteresting, but we cannot spare space for description, and it scarcely belongs to our present subject.

Plaster models are liable to suffer from dust if not covered with glass, but they may always be made to look fresh and new by painting white. The method adopted by sculptors is, first to brush the plaster over with linseed oil to stop absorption, then to paint it with fine white lead, mixed first with turpentine and a little oil, and afterward with turpentine alone. Great care should be taken and the paint "stippled" on, so as to leave a dead surface. The thinnest possible film of paint only should be applied.

Plaster of Paris is made by burning gypsum or alabaster; it is sold of three qualities—coarse, fine, and superfine. The latter can be purchased in small quantities at any paint or artist material dealer. The former grades are only used for large work, and are sold in seven and fourteen pound bags. Superfine need only be used for such delicate work as will be protected from dust—a small vase, for instance, which will be placed under a glass shade; or a medallion, which will be framed and glazed.

Let us now presume that we have a bracket to cast, ten inches high, eight broad, and with a projection of six inches. We now proceed to cast it. Half a bag of fine plaster and a bag of coarse will be required. Take a basin, two-thirds full of water, to which add enough coloring matter to tinge it slightly—nothing answers the purpose better than ink. To this sprinkle in fine plaster, till it begins to rise above the surface, then stir with a spoon for a few seconds, thoroughly breaking and mixing all lumps; any air bubbles or impurities which rise must be skimmed off. When mixed, the consistency should be that of cream. Then, with the spoon throw the liquid plaster over the surface of the

model (which should previously have been sprinkled with water; to expel air-bubbles, and to force the plaster into the hollows, blow it with a pair of bellows. Continue to throw on plaster till a coat, of a quarter of an inch thick, covers every part of the model. All this must be done quickly, as the plaster, if fresh and good, soon hardens. The inner mould is now made, and about five minutes must be allowed for it to become hard; when it is firm to the touch, take some water, in which a little clay has been mixed, and spread lightly over with a brush. More—but this time coarse—plaster must now be mixed in the same manner; but in this and subsequent operations, no color need be used; apply it as before, till an outer mould, of three-fourths of an inch thick, has been formed over the inner one; in this, to give greater strength, it is usual to imbed pieces of stout iron wire. Half an hour should be allowed to elapse, during which the mould will then become thoroughly hardened; and the model and mould must then be loosened from the wooden frame; which may be done by pouring water round the edges, and pulling gently, so as to allow it to penetrate between. The clay must then be cut in pieces and picked from the mould, which should afterward be washed perfectly clean with soap and water; a soft sponge and brush may be employed. The mould is now ready to be filled. Fine plaster must be mixed and poured in, and the mould shaken from side to side in such a manner as will spread it equally over all parts. Repeat this till the coat of plaster is one-third of an inch thick; then substitute coarse for fine plaster, and go on till the thickness is about an inch. It will be well, while the plaster is soft, to insert two loops of stout copper wire into the top of the bracket, by which it may afterward be hung up. No clay water must be used between the fine and coarse plaster in filling the mould. When the cast is thoroughly hardened, remove the mould by chipping it off with a mallet and blunt chisel. The outer shell of coarse plaster must be first removed; this may be broken off in large pieces by a few strokes, as the film of clay between it and the inner mold will prevent its adhering closely; but removing the inner portion will demand more time and care; this must be chipped in small pieces, or there will be danger of breaking off portions of the model at the same time. The value of using color in the inner mould will now be seen, since it will enable the brilliantly white model beneath to be clearly distinguished when reached, and thus prevent any danger of its being chipped by mistake. The mould will be found to leave the model with sufficient freedom, for liquid plaster does not adhere to solid plaster which has previously been thoroughly saturated with water, though it does closely to such as has been slightly wetted; a mould must, therefore, be always well soaked if any length of time passes between washing and filling it. In the process of chipping off the mould, no slight pleasure can be promised to the amateur while he sees his work, in a new material—solid, hard, and dazzlingly white—gradually emerging. When the mould is cleared away, some defects will probably appear. If any portions of the model are broken off, they may be stuck on again with a little liquid plaster. If there are holes from air-bubbles or slips of the chisel, they may be filled with plaster which has been allowed partially to set, and has then been mixed with more water. Projections may be scraped down, and rough surfaces smoothed with sand-paper. A useful steel tool for plaster work may be bought at toolmakers' and hardware shops, one end of which is shaped as a spatula for mending, and the other serrated for scraping. It is possible, when a model has been but roughly worked in the clay, to give much finish to it in the

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plaster; sometimes this course is desirable, but it should, as a rule, be avoided. Good modelers usually give all the finish they intend in the clay, and, beyond repairing accidents, leave the plaster untouched, since equal softness and delicacy are not to be attained in the latter material.

SCHEME OF COLOR DECORATION FOR A FLAT

WE are pleased to suggest a scheme of color decoration for the library, parlor, and dining-room of a flat, the largest room in which, the parlor, is fifteen feet square in plan. The dining-room is lit from the north, the library and parlor from the east; but the rooms are *en suite*, connecting by folding-doors, and hence must be treated as a whole. On account of the north light in the dining-room, warm tones are to be preferred, and we would recommend a turkey red or dark crimson paper for the dining-room, old rose for the parlor, and for the library, a small cozy room, twelve feet by ten, a rather grayer shade of the latter. All these might best be plain cartridge papers, as any pattern adds to the crowded appearance of a fully furnished small room. The ceilings throughout might be of one tone—a rather dull cream color. The furniture, which is of mahogany, will harmonize with the colors suggested. For the library, one or more bookcases are needed, and we would recommend small cases of mahogany, holding each about one hundred volumes, with open shelves, and no ornamental carving, costing about \$7.50 each. Two of these, together with a combination desk, set of shallow drawers (for prints, magazines, and pamphlets), and bookcase with glass doors (for expensively bound books), should be sufficient. This last article, which is indispensable, costs, in mahogany, about \$45.

A choice of window-curtains, portieres, and rugs may be made which will be in keeping with the color scheme thus set, and yet give an individual character to each room. For the dining-room, we would recommend a single large East Indian rug, which may be had for \$35. These rugs are commonly in very large patterns of dull red and blue, with narrow borders of pale yellow, a striking, yet not inharmonious combination. The size is 9 x 12 feet, which will leave part of the parquetté floor bare; and a few smaller rugs, of an inexpensive sort, may be required for the fireplace and before the doors. The dining-room windows are both in the northwest corner of the room, and may be treated as one, with hangings of "Oriental tapestry," costing about \$1.50 per yard. The portieres should be of heavier stuff; and as the mantel and woodwork of the room are in the French Renaissance style, we would recommend a modern imitation of old French tapestry, such as may be obtained of any of the large importing houses. Dull blues and greens should dominate in these hangings, in order to prevent monotony. In the parlor the curtains might be of rose-colored Damascus silk, at \$35 the pair, and in the library of a dull silvery gray or *écru* Japanese silk, embroidered in a sketchy manner with a large floral design, for about \$8. A handsome Turkish rug, of the same size as the Indian rug for the dining-room, and costing the same, but bearing a much smaller pattern, would answer for the parlor; while, for the small library, a fine Persian rug, of about 3½ x 8 feet, would be large enough. It will cost \$12. The bookcases may have curtains of the same stuff as the windows.

WHILE excavating eight feet below the surface at Streator, Ill., the workmen on the new bridge across

the Vermillion River came across a singular object of polished slate about six inches long. It belongs to the prehistoric fetishes, rudely representing a bird with a long beak. It is supposed to have formed part of the kit of a medicine man and was perhaps bound to a staff and carried in the ceremonial dance of the performances of a curer of the sick. Artistically it is so inferior to many prehistoric finds in stone and pottery as to warrant the assumption that the Indian who fashioned it belonged to a low level in culture.

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AN important loan collection of old Greek works of art, marbles, bronzes, terra cottas, and cameos will be shown at the Burlington Fine Arts Club, London, some time in the spring.

* * *

SIR PHILIP BURNE-JONES is now settled for the winter in his studio at the Bryant Park Building, No. 80 West Fortieth street. "The Vampire," his much talked of work, has not been sold, as has been reported, and will soon be sent to Chicago for exhibition there.

* * *

THE Art Institute of Chicago is showing the paintings of Hendrik Willem Mesdag, of Holland, and later in the month will exhibit the annual collection of the Western Society of Artists. This will be followed by a show of work by the Norwegian painter, Fritz Thaulow, and in February there will be a collection of paintings by artists of Chicago and vicinity.

FOR BEGINNERS IN WATER-COLORS

FOR a beginner in water-color some artistic piece of still life well placed is the best subject. Choose something with a simple form, and arrange that there be a distinct shadow over one part. Make a careful drawing in pencil or charcoal, and when you commence to paint *forget* color, and you will avoid the greatest fault of the beginner. Look, instead, carefully for the values—that is, all the differences between every light and dark and their relations to each other. Color comes of itself. You would not naturally paint a green vase yellow; but to show how far the vase is from the background, where the light comes from that strikes it, and to give its round form, requires close observation and skill. So you do not try for the exact shade of green of your vase, but think immediately what the lightest thing is in the whole subject, whether it is in the vase or the background you have placed it against, then where the darkest shadow falls, thereby at once giving it form.

It is a very good plan for a beginner to look for the three most important values only, and lay them in with a flat wash. You will be charmed to find how much you can accomplish with three tones. Look at your subject carefully. Make up your mind what you are going to do, then do it with plenty of water, quickly and boldly. Use a simple palette. Eight colors are all that you need, and do not spend time mixing them. The purer your color, the fresher the result. Use a large, firm, sable brush, and have of a flat, the largest room in which, the parlor, is marked recently that a nice rag was his best friend. Use it to wipe your brush when you need to take water from the paper quickly. Never take it up with the rag itself. If you would avoid the muddy sketch of the beginner, remember to have three things—values, decision, and water.

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EXHIBITIONS



THE seventy-eighth annual exhibition of the National Academy of Design is now being held in the galleries of the Fine Arts Building in Fifty-seventh Street. Taken as a whole the exhibition is a very commendable one. The Thomas B. Clarke prize for the best American figure composition was awarded to Mrs. Amanda Brewster Sewall for her picture, "The Sacred Hecatombe." The canvas is of large size, about four by nine feet, and shows a procession of Greek youths and maidens leading cattle to the sacrifice with music and the dance. The procession wends its way through a bit of woodland touched by patches of sunlight, the red of the drapery of some of the figures and the black bulls making good notes in the picture. These joyous figures are charming in color and rhythmic movement, and as a piece of admirably conceived and executed decorative painting it stands alone in the collection.

Directly opposite to Mrs. Sewall's painting and holding the place of honor is Louis Loeb's beautiful painting entitled "The Joyous Life." It represents a row of nine maidens, more or less beautiful, disporting themselves on velvety turf to music furnished by a faun. The setting sun illuminates the scene and touches the figures here and there with a golden light. Mr. Loeb has painted the picture delightfully, and it is full of life. Our readers will be gratified to learn that Mr. Clark has permanently assured this prize by the gift of six thousand dollars to the Academy.

The first Hallgarten prize, awarded to H. M. Wolcott's canvas, "At the Party," shows groups of tiny tots sitting on the grass. They wear the happiest possible expression on their little faces, showing

conclusively that they are enjoying themselves thoroughly. The second Hallgarten prize went to William F. Kline for his agreeable decoration, "Leda and the Swan," and the third to Belle Havens. The Inness gold medal, for the best landscape in the exhibition, never awarded twice to the same winner, goes to Leonard Acterman for his painting, entitled "Gray Morning."

Among the paintings from the nude the most important are "The Toilet," by Walter Shirlaw, a nymph admiring herself in a hand glass; "Undine,"



by F. S. Church, a nymph with hand above her eyes, partially draped in the rise and fall of water from a fountain, and one by Mrs. Edith Prellwitz, showing a nude child by the bayside sailing a boat.

Figure pictures are shown by Mr. J. G. Brown, an old farmer reading in a corner of a barn, with harness and buffalo robes hanging on the wall; by Mr. Carroll Beckwith, a young woman in half length, called "The Reader"; by Mr. Francis C. Jones, young women gossiping and young women eavesdropping in "Interested Listeners"; by E. A. Bell, graceful girls in artificial light, called "Fire Dream-



SUGGESTIONS FOR THE DECORATION OF VALENTINES

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ers"; by Walter McEwen, a decorative lady, called "Woman of the Empire"; by Miss Helen Watson Phelps, a well-painted scene called "Mending Stockings"; by Harry Roseland, a rather tiresomely painted group of swarthy prophethess and young white girl, called "The Veil of Futurity," and by Henry Mosler, a Breton interior, with figure, called "Spinning."

In the department of marines quite the best is "The Sunken Reef," by Mr. George Wharton Edwards, owing to its liveliness and truth to nature. Among the few that have a religious theme, the best is "Our Lady of the Azaleas," by Mrs. Clara Weaver Parrish. Among the portraits by new names that of Prince Serge Wolkonsky, by Mr. Ernest T. Rosen, is worth considering, and in the line of forest interiors



the "Entrance to Pine Woods," by Mr. Joseph Lyman, is remarkable for its quiet strength.

Pictures of foreign scenes are not noticeably common. The views of Bruges, by Charles Warren Eaton; of Holland, by Addison T. Millar, Aime Meyvis, A. C. Howland, and Charles P. Gruppé; of the district on the Loing, in France, by Robert van Boskerck and Alexander Harrison; of Lake Como, by George H. Smilie; of Norway, by Robert Kluth; of England, by Charles Lasar; of Algiers, by F. A. Bridgman; of Venice, by Gedney Bunce, and of Rome, by William Graham, are all well painted.

A fine big composition is "Approaching Storm," by George H. Bogert. A "Winter," by Gustav Worli, is one of the best among the half dozen snow scenes, and another very delightful snowscape is a "Street Scene," by Robert Henri. Mr. Carleton Wiggins has a noble beast in his "Holstein Cow," while Mr. W. H. Drake is represented by "Young Lion and Prey."

THE management of the New York Public Library announces that the exhibition of American wood engravings in the Lenox Library has attracted so much attention that it has been decided that it shall be kept open during this month. All lovers of wood engraving and believers in the possibility of preventing this art from falling into decay, owing to the use of "process" illustration, should visit the exhibition.

The history of wood engraving, and, incidentally, of book illustration in this country, is illustrated admirably in the examples on view. It is declared that they include the best collection of the work of the "new school" of wood engravers ever brought together for public exhibition here.

The engravers presented range from Dr. Alexander Anderson (the "American Bewick") to Timothy Cole, and include W. G. Linton, A. V. S. Anthony, S. P. Avery, T. D. Sugden, Henry Marsh, F. Juengling, E. Kingsley, F. S. King, F. French, T. Johnson, H. Wolf, P. Aitken, R. A. Miller, G. Kruell, R. G. Tietze, and E. Heinemann. The portfolio of the Society of American Wood Engravers, with text by W. M. Laffan, and the one issued by the Scribners, with text by P. G. Hamerton and James B. Carrington, are shown also.

The technical interest of the exhibition is heightened by the addition of wood blocks by Anderson, Cole, and others, which illustrate the various stages of the block in its process of evolution from the wood before the drawing or photograph is placed upon it to the finished product ready for printing. Another point of interest is found in the variety of subjects covered by the prints shown. There are especially many portraits and copies of paintings by old and modern masters.

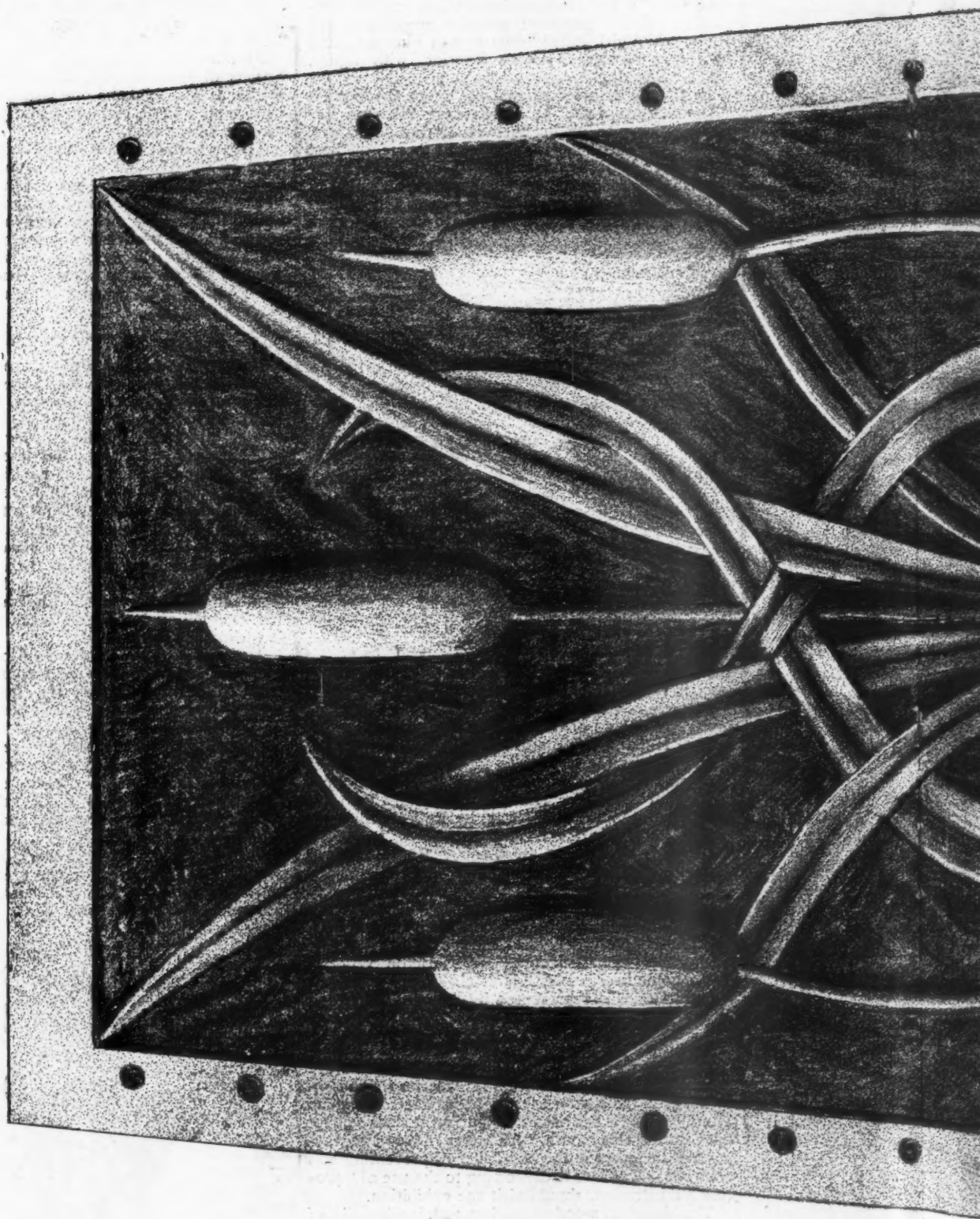
FROM now until January 31 the Pratt Institute, Brooklyn, will have on view in the art gallery a collection of landscapes and portraits by Robert Henri. Many of the paintings by Mr. Robert Henri shown in the gallery may not be familiar to all visitors, as the American public has but lately been accorded the privilege of seeing a full exhibition of the artist's paintings. Mr. Henri has quite recently made New York his permanent residence, after spending many years in Paris, Italy, and Spain. The Salon and Champs de Mars exhibitions have contained many of his canvases, one of which, "La Neige," was purchased from the Salon of 1899 by the French government for the Gallery of the Luxembourg. This official recognition by France is an important tribute to the artist's work.

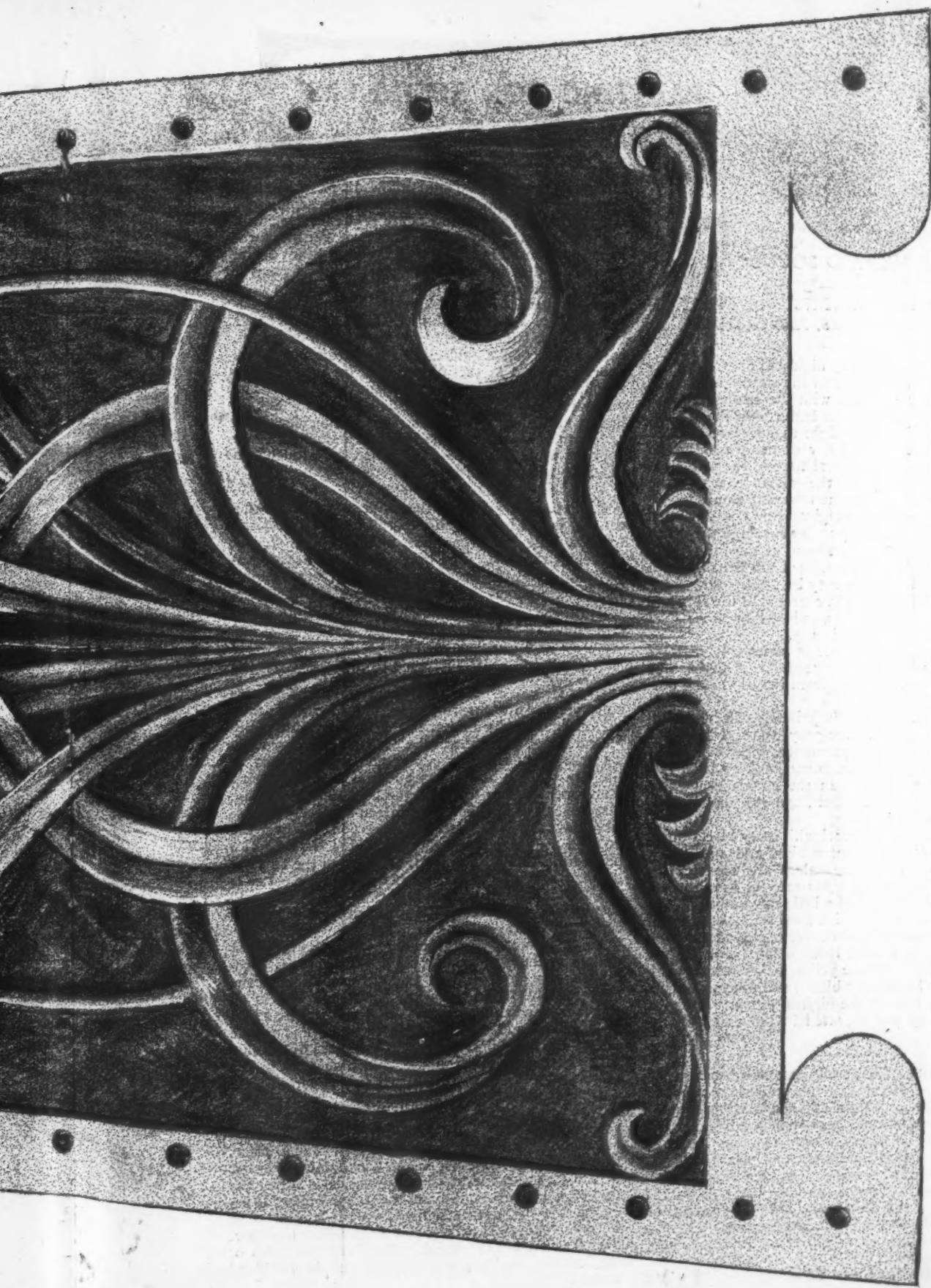
Through long years of careful observation of nature and keen artistic appreciation, Mr. Henri has acquired a vocabulary of art that enables him to express his thoughts in simple and eloquent terms.

All his canvases have the sparkle and vitality of living motion. His portraits possess personality and a vigor and directness that are exhilarating. Especially are these qualities present in the "Figure of a Girl," which is full of the buoyancy of youth, elasticity of motion, vivacity, and the fresh, clear beauty of growing health.

Technically, Mr. Henri's work is broad, free, and direct in treatment, showing great facility, a full knowledge of principles, and a use of color that is fearless and yet restrained.







DESIGN FOR A WASTE PAPER RECEPTACLE, FOR WOODCARVING OR PYROGRAPHY



PAINTING FOR BEGINNERS

"HOMEWARD BOUND"

SUGGESTIONS FOR PAINTING THE STUDY IN OIL, WATER COLORS, AND PASTELS

IN this study of the sea by night, an interesting example is shown in the color of the silvery moonlight upon the waves contrasted with the strong red and yellow reflections cast by the lanterns of the tossing ship. It is by this yellow light that we are enabled to distinguish the green color of the waves in the foreground, while the general tone of the water becomes gray and misty in the distance, where the horizon line disappears in the lowering clouds.

OIL COLORS.—As the original study was painted in oil, the student may copy with advantage the brush marks exactly as they are shown in the lithograph. The color is freely put on with a full brush, and a canvas of medium texture may be used.

Make a careful drawing in charcoal of the ship and indicate the horizon line as a guide, though we shall carefully lose it again in finishing.

To obtain the precise angle at which this vessel is pitched, draw with the charcoal a straight line through its center, reaching from the top to the bottom of the canvas.

The colors needed for the painting will be as follow: For the general blue-gray tone of the sky, which is laid in first, use permanent blue, white, yellow ochre, a very little cadmium, madder lake, raw umber, and ivory black. In the clouds use white, yellow ochre, light red, cobalt, and raw umber; add madder lake in parts.

Paint the hull of the vessel with ivory black, burnt sienna, white, and permanent blue, and add yellow ochre in parts. The same colors are used for the ropes; the sharp yellow lights are put in with cadmium, light red, white, and a little raw umber.

The colors for the greenish local tone of the water are Antwerp blue, yellow ochre, white, raw umber, burnt sienna, and a little ivory black. For the red and yellow reflections, use yellow ochre, white, madder lake, and a little ivory black; add touches of cadmium and vermillion in the highest lights. The gray tones of the sky are repeated in the crests of the waves.

WATER COLORS.—Either transparent or opaque colors may be used in painting this subject, as no clear and brilliant effects of light and shade are presented. A rather rough quality of heavy paper will be needed, and this should be well stretched, so that plenty of water may be used in the transparent washes.

Draw with a hard pencil or charcoal the principal lines of the composition, as already directed; outline slightly the forms of the clouds, and also suggest the movement of the waves in the foreground. The ship should be drawn with care, so that no alterations need be made in the color.

The sky tones may now be washed in. For the

blue-gray parts use cobalt, yellow ochre, rose madder, and a little lampblack; for the clouds, sepia, light red and cobalt; add yellow ochre in the lighter parts.

These colors may be carried over to the foreground and used in washing in the gray tones of the water. In the foreground the greenish tint is painted with Prussian or Antwerp blue, yellow ochre, a little light cadmium, rose madder, and lampblack. The yellow and red lights may be left clear, and the paper washed over later with a fresh tint made of cadmium, rose madder and lampblack; a little cobalt and yellow ochre are added at the edges, and in the purplish touches scattered over the greenish local tone. The white reflection from the moonlight must be kept high and brilliant. For this use rose madder, light cadmium, and a very little lampblack washed thinly over the white paper. Add the crisp, dark touches in finishing with a small brush.

PASTEL.—To preserve the brilliant effect in this canvas, it will be advisable to rub in all the darkest tones a little lighter at first, and add the deeper touches at the last. The brightest lights in the lantern and upon the water may also be reserved until the general planes are satisfactorily established. The velvet paper or pastel canvas used should not be of too smooth a surface, as there will not be much fine detail needed in finishing, and the general effect in this, as in the other mediums described, should be broad, and rather sketchy on the whole.

Draw in with a reddish gray crayon, first the horizon line, and the form of the principal clouds; then the outlines of the ship, masts, and ropes, and lastly indicate the most prominent waves in the foreground. Be sure these are correctly placed, and then lay in the sky. Begin at the top and rub in a clear dark blue tone; overlay this with the light and dark gray. Use the soft pastels here, and match as closely as possible the colors in the study before you. Nearer the horizon a lighter shade of yellow blue is rubbed in, but a little yellow gray is also used, and the two are blended softly together, forming one tone. Leave out the dark ship until the last, as the colors may accidentally rub over the sky, which should be kept crisp and clear.

Paint the water next, and begin with the brightest greens in the foreground; match these tones carefully, leaving out at first the gray crests, and the highest lights upon the waves until this part is all right; then work in the grays at the horizon; add a little yellow and crimson with the blue and purple tints. Lastly, rub in the great dark mass of the ship with red brown under black; add blue gray in the lights and a few hints of dull crimson in parts.

Define carefully the outlines with a hard pointed crayon, and draw the masts. Leave out the fine ropes until later.

When the canvas is all covered, each tone in place, rub them softly together in the usual manner, either with a stump or the finger, as preferred. When the tones are all thus united and the general effect is secured, add the highest lights upon the waves. Use for these pale pink, white, and light yellow together. Touch in crisply the white, yellow, and red tones of the lantern; use very soft crayons, and do not blend these.

SEEN IN THE SHOPS

Just from the other side within the last few days are stunning fitted dress suit cases. The best of these are in solid pigskin, with the fittings of ivory and gold. The greatest number of fittings are in pockets at the back of the case, just below the hinge; while in two pockets on either end are a hand mirror and a case for razors, manicure articles, etc. The mirror, which can be used as a standard, or for the

morocco, and reindeer, with some of the styles of cigarette cases, but square. They are watch cases. There is a velvet frame inside into which the watch can be slipped, and, raised in the case, may be placed on the desk when one is writing or by the side of the bed at night. Watch, case and all can be carried in small compass. A plain watch may be bought for the case, and it can be used for a traveling clock.



STOOL TOP DECORATION FOR PYROGRAPHY OR LEATHER WORK

hand, is mounted in pigskin. The backs of the brushes are of ivory and the bottles have tops of gold. The case costs \$135. It is an exceptionally fine case, and the leather is practically indestructible.

* * *

THE case with ebony and silver fittings is, as described by the harness-maker, of bridle leather and the fittings are similar to those in the more expensive case.

* * *

PRETTY things in small leather cases are of pigskin,

The cases come in different sizes—for women's small and men's large watches. They cost from \$3 to \$5.

* * *

HANDSOME jewel boxes for men and women come covered with pigskin in the natural color and in black, morocco, and stained leathers, and in wood inlaid with lines of brass. They are new, and are called in England "developing" jewel boxes. When closed they are long, square-cornered boxes, with solid lid and bottom. The inside is formed of a number of small boxes, with one larger one at the bottom. By

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means of movable brass arms the small boxes are swung out at the two sides so that all, with the lower one, are open. When pushed into place, the box closes, and a single lock fastens all.

* * *

IN similar shape and style are boxes that have only two large compartments in the top for collars and one long box below for scarfs. The price of these boxes ranges from \$11 and a fraction up to \$25 and \$26.

* * *

MANY pretty little trays for liqueur and coffee sets have copies of old sporting prints under the glass for the base, the frame being of wood or leather covered. For the holidays there are liqueur and black coffee sets in simple designs, the silver sets, coffee pot, sugar bowl, and creamer, being severely plain and appropriate for men's use.

* * *

A SMART pigskin purse-bag for a woman is in the form of a framed cigar case with a purse clasp. Opening, different pockets, as in an ordinary purse, the revealed, with a clasped change pocket in the center. The chain, in gilt, is in the form of beads:

* * *

HEARTH brushes, brass mounted, make useful and attractive gifts for the woman who has brass fire-irons.

* * *

AMONG the most attractive pieces in the furniture of mission style are the big black oak chests, which may be used for many purposes. Some of them are lined with cedar for a regular storage chest. They can be kept in a sleeping or living room, and give an extra seat.

* * *

BIG cedar closets as well as chests can be bought, and are useful for keeping furs and other valuable articles of wearing apparel at any season of the year.

* * *

HERE are odd things seen among the Russian wares at the Woman's Exchange. They are double brass candlesticks, each pair being screwed together with the bottoms of the saucers out. When unscrewed, the short heads of the candlesticks are to be found in the saucers. The heads screw on the saucers. Screwed together again, the saucers may be slipped into the pocket, and they take no more room than a tobacco pouch. The saucers are light in weight, and the candlesticks are not heavy. They cost \$1.

* * *

DELFT scenes appear on white linen, which is used for covering desk sets, pen trays, ink bottles, and blotter corners.

* * *

AMONG the most charming things for the dressing table are the jewel boxes in ivory, and the least expensive of these in carved ivory are \$12; they range in price from that up to \$60. There are smaller boxes of different kinds at low prices, from \$1 up.

* * *

THE marvelous crystal balls come in the tiniest sizes, no larger than marbles, for 50 cents each, and from that range up in size and also in price, the highest price being \$500.

* * *

FOR the woman with Oriental taste it is possible to have one Oriental perfume. Take sandalwood, for instance. One can have sandalwood soap, sandalwood smelling salts, sandalwood toilet water, sandalwood sachet, oil of sandalwood in tubes, \$1 a dozen; sandalwood toilet powder, and sandalwood perfume. The use of sandalwood boxes can be carried to any

extent. There is the sandalwood fan; one's dearest friend can be pictured in a Japanese frame, and sandalwood is made up into toilet articles.

* * *

GENUINE sea-shells are to be found in lamp shades nowadays, and the pearl and opalescent tints that are brought out are charming. They will cost not less than \$10 each.

* * *

VERY Egyptian looking is a lamp, the base of which is a thickly coiled greenish bronze cobra. The raised head holds an antique brass lamp in its wide mouth and the light shows dimly through different colored stones set in the brass. An Oriental green fringe is added around the edge of the lamp.

* * *

ANOTHER odd lamp is a battered old helmet hanging on an iron bracket. Still stranger are beautifully natural appearing shells, in groups or singly, attached to tall stands of greenish bronze designed like clumps of seaweed.

* * *

CUT-GLASS rests for carving knife and fork are indispensable on the table. They are not expensive, and add a great deal toward preserving peace in the household.

* * *

INDIVIDUAL salts of cut glass are entirely covered on the outside with silver work. Many odd designs are seen. One set noticed in particular is like a miniature tub.

* * *

DATE books are made small enough to carry in a pocketbook. They are in all sizes, from that to large leather-bound volumes, requiring locks and keys to guard the contents.

* * *

DRIFTWOOD blotters look almost too heavy for ordinary use. When lifted-up one is agreeably surprised. They are hollowed out and are, instead, quite light in weight.

* * *

CENTURY postal scales in miniature form for the desk are very useful.

* * *

AN odd little watch is made of gun metal. It is thickly studded with small diamonds and is on a long chain of the same metal.

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SCARLET leather shaving pads have silver ornaments on the corners. There are also gray, tan, green and white leather pads, made in the same fashion, with an abundance of good quality of shaving paper inside.

* * *

TINY Indian canoes, covered in bark, exactly like the originals, are used as matchholders or for pencils and pens.

* * *

A PRETTY thing in the dark mission-wood is a three-shelf corner bracket, with the sides of red buckram. It costs \$4.50.

* * *

A SERPENT umbrella stand, the serpent of wood encircling four sticks, which form the frame of the stand, costs \$12.50. One has the serpent in light wood, with the sticks of red. Another is all in a polished dark wood, and there are smaller sizes.

* * *

AN odd three-cornered chair, with a narrow back, has a box on the top for pipes, possibly, as it is a useful piece of furniture for the smoking-room.

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IN settles, a long one, with hunting scenes in panels in the back, is delightful. It is of light wood, stained into tones of a delicate green with yellowish tints. It is a corner settle, very long, three of the horizontal panels showing the hunting scenes in the top of the back of one side and two in the other. In the corner is a small cupboard of the wood, with a shelf below. The cushions blend with the green, and they are brightened with flowers in a soft, old rose shade.

* * *

SOFA cushions have covers that show hearth scenes with several black cats of some furry material, like those which have been appearing upon calendars as sitting before the bright fire. The back of each cushion is a bright red. The cushions cost \$4 each.

* * *

OTHER cushions that are attractive show Dutch scenes, with little Dutch maidens in colors. There is a ruffle around the edge of big checked cotton.

* * *

AN odd piece of furniture, called a chest of drawers, and somewhat resembling a highboy, is quite narrow, being not more than three feet across. It has five drawers, each with two loops of rope for handles.

* * *

LITTLE traveling clocks, with the fronts enameled in colors—solid colors—one clock in blue, one in green, one in red, for instance, have velvet cases in colors to match.

* * *

FOR fifty cents there is to be found in the cheap jewelry, which is so well made now and so useful, cuff buttons for men, some in gun metal—the imitation—others with one gold button and one of the black metal, and others with both buttons of golden copper.

* * *

THE shops are showing a great many novelties in fancy silks. There are moire velours in shepherd plaid effects in different colors, gay Roman stripes in soft silks and satins, and more expensive novelty silks from \$1.75 a yard up to \$4.50 a yard.

* * *

ON a bed and its tufted green cushion in the shop was a Turkish roll pillow, which had the appearance of being the right thing in the right place. It was a large roll, its length being that of the width of the bed, and it was covered with some kind of Turkish rug material. It was effective. It costs \$2.50.

* * *

QUAINT tall glasses and jugs, some in frosted glass and some in plain, have figures of the caricature order in colors upon them. Those representing German characters have the name of the forester, huntsman, or whatever it may be, in German. The French ones are without names. These are something new, and all of the glasses are exceedingly attractive and cleverly done.

* * *

IMPORTED horn novelties show a decided preference to confine their usefulness to writing desks and smokers' outfits. In this direction they allow themselves a most generous range, and, mounted with gold or silver finishings, they make a very ornamental appearance.

* * *

MAHOGANY and gilt curio cabinets vary considerably in price. A very light, dainty gilt affair is marked \$200, and next to it is another and quite an elegant looking piece for \$50.

VERY fine twill silk umbrellas have enameled crystal balls on the handles. These are very smart, partly because of their price and perishable qualities.

* * *

IN very good taste for a man is a wallet of black seal with a long monogram of silver on it.

* * *

A cane rack filled with fancy topped walking-sticks is a queer little novelty. The canes are really a collection of lead pencils with silver or ivory handles.

* * *

PRETTY boxes of all descriptions are a fad with women, and they can usually find use for another one. A pretty box covered with white kid has corner designs of green bronze and is lined with olive green satin.

* * *

A LETTER book made entirely of wonderfully designed silver scroll work calls for more than passing notice. The metal is so generally used on every article where bits of it can be possibly utilized that it must be something quite out of the beaten track to arouse any interest.

* * *

IT is certainly a queer sight to see a Broadway florist's window decorated with Liberty satin roses growing on sturdy little green shrubs.

* * *

ROSE bowls of fine cut glass are about the prettiest of centerpieces. There are many new designs, and each one is equally desirable.

* * *

ATTRACTIVE silver scarf pins for men come in medallion form, with different designs in relief upon them. Some are dogs' heads, some horses'; there are Indians, and men's figures, the golf player and the football player.

* * *

THE crook on a man's umbrella is a horse's head, in dark wood, and with a bridle in silver.

* * *

PRINTED chiffon is an exquisite fabric for evening wear, which appears to be sparkling with dewdrops at first glance. Big, open-petaled roses are printed all over the surface, and between them are incrustated little festoons of "rhinestones," made of some sort of gelatinous substance, so that they are quite indestructible and do not drop off like the jewels sewn upon many of the gauzes this winter.

* * *

FISH jellies, or molded fish of any sort, can be frozen in original shape, with the head and tail complete, in any of the new fish molds that come in heavy planished tin. Some of the forms are straight and others curved, so that the two extremes meet. For fruits and rice pudding there are pretty melon and pineapple forms.

* * *

REGULAR dinner napkins are now finished with lace around the edge. This is the heavy linen lace, a narrow band finishing the edge, and in the corners, running up into the linen, are more elaborate designs.

* * *

ROUND doilies for the table have a center of linen, the bigger part of the doily being of lace, this made in circular pieces, with the opening in the center for the linen and a straight edge on the outside, contrary to the usual custom.

* * *

IN a place where such things are sold, are small kittens, stuffed, with tiny leather collars upon their necks, some with and some without bells, to show how small collars can be made.

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ANSWERS TO QUERIES ON INTERIOR DECORATIONS

P. J.—Dark maroon or a dull olive is a good color for the walls of a studio. Flat, painted walls, with stenciled frieze of simple conventionalized design, the groundwork to match in color—not in shade—both walls and ceiling, would be appropriate. Or a plain cartridge paper might be used for the walls, the ceiling to be tinted in a lighter shade of the same color. For the floor one of the cheaper Indian rugs would be best. This would show wear perhaps less than any other kind of covering of similar cost and would give the low tone of color proper for a studio. For seats, wooden benches along the walls, with cushions harmonizing in color with the color of the walls, would answer. One of the most important considerations in regard to a studio is the light. A north light, of course, is most desirable, being most uniform. There should be a careful arrangement of shades, which can be regulated so that all day there may be sufficient light for painting without glare. You are quite right in not wishing your studio to be "filled up," for the first element of beauty in a room—a sense of space—would thus be lost. If you observe the rule to put nothing into it that is not beautiful (which does not mean costly), and nothing that is not necessary, you will succeed, without crowding it, in making it attractive.

MRS. W. A.—Wash the iron work of your bedstead well with soap and water to remove all grease, then apply the ordinary enamel paint, which can be had at almost any paint store, or from F. W. Devoe and C. T. Reynolds Co. These enamel paints come in all colors. To polish and lacquer the brasswork is no small undertaking. The first thing to do is to boil off all the old lacquer with strong soda water or potash—a quarter pound to the gallon. When the lacquer is all removed, thoroughly wash. The brass should now be run through a "pickle" composed of one ounce of nitric acid to a pail of water; the work is again washed off and dried in boxwood sawdust. If the brass rail has a core of iron, which it sometimes has, the nitric-acid pickle will not do, as it will turn the brass to a copper color. Therefore, the work will have to be polished with tripoli and rouge. The tripoli is used with oil, applied with felt; the rouge is used dry upon wash-leather. The work must be thoroughly cleansed and freed from all grease—even the hand must not come in contact with it; a piece of clean rag should be used to hold it by. Now, to lacquer: The brass must be heated to about 212° Fahrenheit. The lacquer is applied with a wide camel's-hair brush, making the strokes all one way and joining them without overlapping. When lacquered, the work should be kept at a moderate heat for some time to allow the alcohol to evaporate and the shellac to harden. This lacquer is composed of two ounces of best French lac and one pint of 95 per cent alcohol. The lac is placed in the alcohol and put aside for twenty-four hours, when it will be thoroughly dissolved. The top liquid is the lacquer, and must be carefully decanted from the lime at the bottom. This lacquer should be kept in a dark bottle, as it changes color in the light. If the lacquer is to be golden, a little gamboge is dissolved in it; if red, dragon's blood is used.

F. B.—In painting the walls of a studio such as described, it is better to avoid any dominating color. The "old rose" tint, which charming in a household room, would interfere with the coloring of the pictures in an artist's studio. It will be found much more satisfactory to paint the studio walls a delicate,

warm, gray tint. A very slight blush of rose permeating the general effect may be introduced if especially desired. It is always well to keep the walls of a studio low in tone, while the furniture should also be subdued and unobtrusive in general coloring.

The woodwork of curled maple (or old oak) set in panels would be very delicate and harmonize well with the walls. If your window side-lights conflict, giving a light both east and south, it is best to curtain these off entirely, and expose *only* the skylight for general work. It is sometimes an advantage to have these side-lights at command, especially in drawing illustrations or in painting subjects where the lower effect of light would appear more natural. The glass in your skylight should undoubtedly be clear, as at times a strong effect of light and shade may be desired. A curtain should be arranged so as to modify the light when a softer effect is needed. This curtain is generally made of dark green or black (not blue) cloth, and arranged on a roller with a spring, after the manner of a window shade, having the cord conducted conveniently and unobtrusively down along the side wall, so as to be easily within reach.

C. P.—a good walnut stain to be used upon pine or whitewood is made as follows: Take one gallon of wood alcohol and in it dissolve one pound of shellac; when dissolved add one pound of dry burnt umber, one pound of dry burnt sienna, and a quarter of a pound of dry lampblack. Put all these articles into a large bottle or demijohn and shake frequently. Apply with a brush, and when dry rub down with fine sandpaper and varnish. Makes a good stain and is a cheap way of covering large surfaces.

P. M.—Paint the wainscot and the woodwork in the sitting-room light reddish russet, and the closet the same. Paper the sitting-room walls between the wainscot and the picture mould with olive paper, deep in color, with a running pattern in a darker or a lighter shade of the same color. Let the frieze be of a large terra-cotta pattern, lighter than the ground tint. Paint the ceiling a light "shrimp" color. The woodwork for the bedroom may be of "old ivory" tint; paper the walls with "old blue" tinted paper, with a delicate "all-over" pattern a darker or lighter shade of the same color. The frieze should be of a deeper tone of the same colored paper, with a bold and distinct pattern. Have the ceiling an orange-tinted terra-cotta. The portiere for the arch may be deep wine red velours. Cover the easy chairs and lounge with material of the same color. Lambrequins are not used generally.

H. P.—Drapery, as a means of modifying the stiff and cold appearance of the entrance hall, is not made as much use of as it might be. Whenever it can be employed either as a portiere over a door or across an archway, as well for hangings for the staircase windows, it will, if made of suitable material, and harmonizing in color with the walls and woodwork, warm and lighten the hall and give it a much more homelike and hospitable aspect.

R. U.—Your dining-room in sycamore should be wainscoted four feet. Above this paint and stencil two tones of golden yellow with a bold frieze decoration of shields in relief, with foliations and some gilding. The ceiling, if in plaster, might be decorated effectively by laying out in square panels by means of gilt mouldings. The hangings should be of tawny velours, with plush or metal appliqué, and the carpet tawny brown in general effect.

L. L. J.—In some new studios there is tendency



DECORATION FOR CHILDREN'S DRINKING MUGS

For treatment, and
other letters, see June
and December, 1902,
numbers

The Art Amateur

to over-decoration, too many new things, especially too many nets. Any one may buy nets by the yard or hundred yards, but the net gathered from the beach should be enough. Nets are used by artists to break up the corners of rooms not to make a labyrinth of mere dust collectors. Cheap rugs without good designs are better on the floor or a dark entry than nailed to the studio wall. Simplicity and a natural use for things are better in a modest studio than attempt to display. Have your studio, first of all, a work room, then as beautiful as possible.

THE PAINTING OF SHADOWS

THE shadows thrown upon an object and the shadow cast by that object are generally independent of each other in color, and should each be studied in itself, yet with a view to the relation of the two. The older painters followed here a rule which attributed to the complementary colors an arbitrary influence in determining the tone of the shadow. The modern school discard these conventional views of light and shade, and paint the shadows according to the impression of color they convey to the eye. This would naturally seem the truer method, as each shadow is materially influenced in color and depth of tone by the strength of the light and the relative color of the surrounding objects.

In shading a pink dress, the colors used, both in light and shade, depend greatly upon the texture of the material of which the dress is made. A dull, thick stuff, like cashmere or cheesecloth, would show very little reflection in the folds, while a pink satin or smooth silk would glisten and reflect its color brilliantly, even in the deepest folds. The only way to succeed in painting such effects is to study the draperies from nature. Supposing the material to be muslin or chintz, the colors to be used may be suggested as follow: For the local tone of warm pink, mix madder lake, white, a little yellow ochre, and a very little ivory black; in the shadows, a deep tone of warm, reddish gray is seen, broken by silvery blue gray half tints. The colors for the shadows are light red, madder lake, raw umber, ivory black, adding a little yellow ochre and white. For the silvery half tints mix a little cobalt, white, madder lake, a very little yellow ochre, and a little ivory black. Where the reflected lights occur, a warmer tone is given by adding some deep cadmium to the yellow ochre, omitting cobalt and black, substituting raw umber. The high lights should be delicate in color and silvery in appearance, rather than chalky; these are very high in key, being in some parts merely a warm pinkish white; the paint is sharply struck on the canvas with a flat brush, and where the light falling on the top of a fold is very narrow, the edge of a small, flat brush may be used with good effect. These final touches of light should, as a rule, not be blended; but, if put on when the undertone is still wet, they will soften sufficiently. Sometimes, though, it occurs that these sharp lights break and spread a little in parts where the silk or satin is stiff; then a flat bristle brush may be used with a quick touch, and drawn across the folds. In painting satin very little blending is needed.

The sail of a vessel, which in many cases is of a brownish gray tone, showing warm, reddish lights where the sun strikes through, would necessarily cast a warm tone of shadow upon the deck, of the quality of transparent reddish brown, to be observed in the local tone where the sunlight strikes through; the shadow would, generally speaking, if closely observed, be darker and grayer in quality than the canvas of the sail directly exposed to the sun. A hint of warm reds would play through the cast

shadow, and the whole effect would be richer in color than the general tone of the sail. Of course, any change of light or accidental reflections from the water would influence this conventional coloring, so that no arbitrary rules can be given. The complementary colors will probably find place in the shadow tint, but have no arbitrary value, as the coloring of the shadow is liable to the changes mentioned above. To convey any valuable impressions of these transitory effects, in reproducing such a subject upon canvas, it is absolutely necessary to observe them from nature, if one would secure any truly artistic quality in his painting. The reflection of the boat and sails thrown upon the water beneath forms an interesting part of the composition, and may add greatly to the variety of color in the shadows; chance ripples, or little waves, breaking the outlines of the shadows and elongating their forms upon the surface of the water, are also interesting details and well worth careful attention; the relative values should be closely considered.

THREE THOUSAND pounds (\$15,000) for a small piece of silver and rock crystal, or at a rate of £330 (\$1,650) per ounce, was the immense price paid at a sale of some very fine specimens of old English silver and other works of art at Christie's Auction Rooms a few days ago.

This valuable piece was a saltcellar belonging to the late John Lumsden, of Gloucester Place, a well-known collector of old silver. The saltcellar bears the date, "London, 1577," and is composed of three parts—base, capital, and cover of silver, and a center of rock crystal, cylindrical in form and hollow. The engraving and chasing are very rich in character.

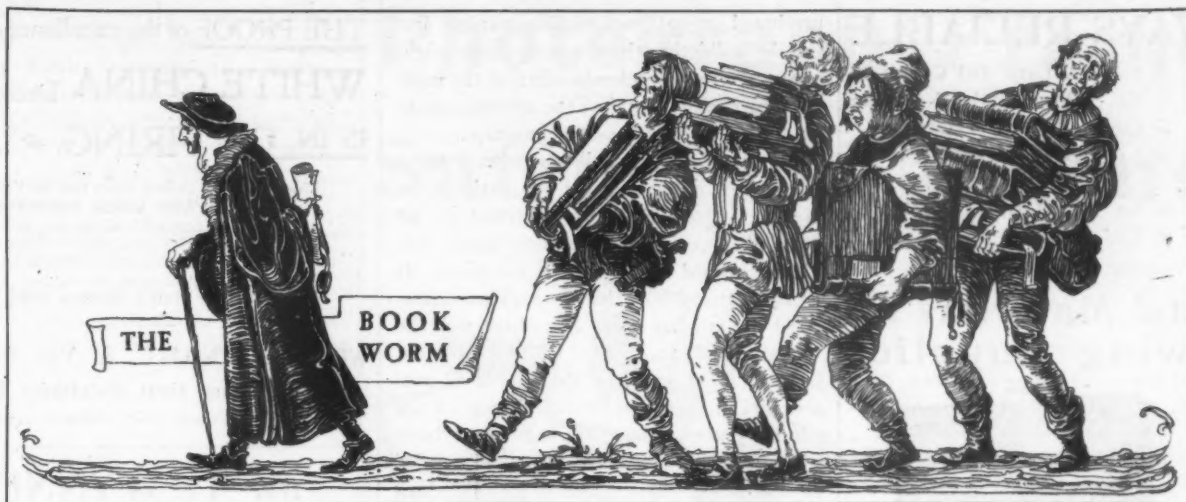
The bidding was very exciting. It was started at one hundred guineas (\$510) and rushed up by leaps and bounds. Amid great sensation it was knocked down to Crichton Brothers for the large sum named.

An oval miniature portrait of a lady, name unknown, a very fine work by John Smart, dated 1787, realized 800 guineas (\$4,080), after another keen contest, while another miniature portrait, by George Engelheart, was secured by Duveen Brothers for £399 (\$1,995).

A SMALL collection of portraits by Mr. Charles F. von Saltza, of Cleveland, Ohio, is to be seen in the Fifth Avenue galleries of Louis Katz, near Thirty-eighth Street.

IN addition to the spacious and graceful corner entrances, there are to be four principal entrances to the Textiles Building of the Universal Exposition of St. Louis in 1904. These are on the axes of the building, one through the center of each elevation. The corner entrances are in the shape of pavilions which are connected with the main entrances of the building, along the facades, by a colonnade of monumental proportions. This effect of colonnade, joining the portals, gives to the whole array of exterior—to the splendid stretch of each of the surfaces of the building—an air of elaboration of white magnificence that is hard to describe.

The main entrances are capacious and imposing and somewhat resemble the well-known and universally admired form of the triumphal arch. The chief of these, or monumental entrance to the building, is located in the center of the north elevation at the intersection of the two rich receding north facades. Its architectural proportions and sculptural detail are such that will make it one of the compelling attractions within the Exposition grounds. This, with the prominence of its location, will insure to it the willing attention and admiration of almost every visitor to the Exposition.



NEW PUBLICATIONS

MARY GARVIN: *The Story of a New Hampshire Summer*, by Fred Lewis Pattee. A quiet romance of back-country folks, who are drawn with rare fidelity and freshness. We see again the out-of-the-way village, with its cross-roads store, its mill, its lake, and its back-porch philosophers. The hearty laughter and hidden pathos of the book are as refreshing as a summertime visit to the country. The quaintest character in the book is a rugged old hired man, called Joel, who has this to say about mosquitoes: "I believe skeeters 'n' bed bugs wuz made arter the Lord pronounced all things good." (Thomas Y. Crowell & Co. \$1.50.)

A ROMANCE OF THE NURSERY, by L. Allen Harker, is such a delightful story of child life in England, and is written in so sympathetic a manner and with such an intimate knowledge of children, that it is easy to see how well the author loves and understands the little ones. There are numerous full page pictures by Katherine M. Roberts, which capitally illustrate the story, for they are full of life and animation. (John Lane, The Bodley Head. \$1.25.)

OUR DEVOTED FRIEND, THE DOG, by Sarah Knowles Bowlsen. One of the most touching and delightful books of dog life that has ever been written, and we wish that it were possible for a copy of it to be placed in every schoolroom and library in the United States, so that not only the young boys and girls, but also the grown-up people might read and take to

heart the lessons it teaches of kindness and humanity to those dumb animals who so devotedly reciprocate the slightest kindness shown them. The book is superbly illustrated with over a hundred pictures of dogs of all kinds and varieties. (L. C. Page & Co., Boston. \$1.50.)

A TREASURY OF HUMOROUS POETRY, edited by Frederic Lawrence Knowles, editor of "Golden Treasury of American Lyrics," "A Year of Famous Lyrics," etc. Mr. Knowles has selected the very best verses, witty, facetious, and satirical, from the writings of British and American poets. "The Lost Heir," by Thomas Hood, is a splendid example of the good things this book contains. The portraits of five noted American humorists adorn the frontispiece, and numerous page illustrations are used to illustrate the poems. (Dana, Estes & Co., Boston. \$1.50.)

GEORGE ROMNEY, by Sir Herbert Maxwell. The author tells us in his preface that Allan Cunningham has expressed the singular opinion "That of all our eminent artists, Romney has been the most fortunate in his biographers." Most of those who have given attention to the subject must have come to the conclusion that Cunningham himself was the first to present a view of the painter at once unprejudiced and fairly complete. Of the three writers who had anticipated Cunningham in the task, Richard Cumberland alone had succeeded in preparing it in a detached and critical spirit. But his memoir was little more than an obituary notice, contributed

to the *European Magazine* in June, 1803, less than a year after Romney's death. William Hayley followed in 1809 with an elaborate narrative, which reflects the author's vanity as clearly as the artist's foibles, and unduly, because he indiscriminately eulogizes Romney's attainments in his profession, whereof Hayley was indifferently qualified to judge. This book has nearly as much to tell about Hayley as Romney, and although it affords, not always consciously on the part of the author, considerable insight into its ostensible subject, remains a perpetual warning to biographers that they should keep themselves judiciously out of sight. It were intolerable, but for the side-light thrown on the literary habits of the day, that a biographer should inflict upon his readers all the vapid and windy verse with which he chose to bespatter the object of his officious zeal. The Rev. John Romney, the artist's son, struck a different key in his memoir, published in 1830. No better qualified than Hayley to estimate critically the quality and range of his father's art, he is equally profuse in superfluous eulogy, but what concerns him most is the refutation of what he calls the errors and misrepresentations of Cumberland and Hayley. Now the filial standpoint naturally differs from that of a friend; nevertheless, it should be remembered that the intercourse of Cumberland and Hayley with the painter during his active life was far more constant and more intimate than John Romney's, and thereby their opportunities of estimating his character were far better than his son's. What Allan Cunningham must have meant, then, was not that any one of those three writers had

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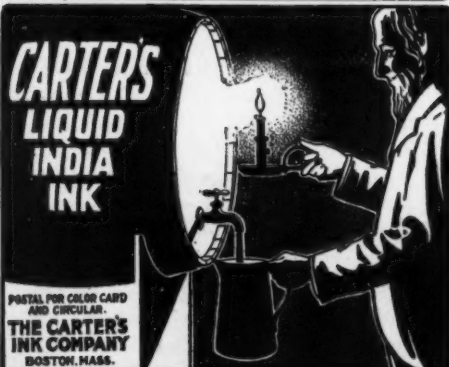
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DRAWING



produced a satisfactory biography, but that by collecting their writings one might arrive at a good understanding of the man, George Romney, and of the circumstances through which he rose to eminence.

Sir Herbert Maxwell gives us a most interesting description of the early home life of George Romney, followed by an intimate account of his artistic career until he reached the zenith of his fame. It will be remembered that Emma Hart, afterward the famous Lady Hamilton, was the model for a number of Romney's most famous paintings. In this book is presented a more complete catalogue of the painter's works than has heretofore been compiled, and to trace the unexampled fluctuation in public esteem through which they have passed. In the choice of illustrations, those pictures have been selected which, while they exhibit the artist's style at different periods, are less familiarly known than others to the public by engravings, or otherwise. Twenty plates are used to illustrate the book, and a photogravure portrait of George Romney (from the original painted by himself, now in the National Art Gallery), is the frontispiece. (Imported by Charles Scribner's Sons. \$1.25.)

SIR EDWARD BURNE-JONES, by Malcolm Bell, is the title of this latest addition in "Bell's Miniature Series of Painters." The author writes delightfully of the life and art of this noted English painter. A list of Sir Edward Burne-Jones' pictures in public galleries is given, also a chronological list of his chief pictures, and a short list of places where his stained-glass windows may be seen. This little book will make a welcome and valuable addition to the library of the art student. (Macmillan Co. \$1.00.)

IN her new book Lilian Whiting has aimed to crystalize into literary record the unique phases and exceptional movements which have stamped their impress upon the City of the Puritans. The transcendental period, when Emerson, Margaret Fuller, Elizabeth Peabody, and James Freeman Clarke were the leaders and makers of methods of thought whose influence is still felt; the period of great liberalization of ideas, in which Lucy Stone, Mrs. Livermore, Mrs. Howe, and Colonel Higginson were so active; the period of the fine critical and creative work of Hawthorne, Lowell, Longfellow, Dr. Holmes, Whipple, Dr. Hale, and Louisa Alcott;

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HERE is something that is really good in a small dictionary. There are any number of little dictionaries on the market; they can be bought for from 10 cents up, and, as a rule, they are not worth the paper on which they are printed. In cloth covers this really good dictionary will cost 50 cents, and in leather \$1 and \$1.25. The little volumes are a trifle more than three inches long; some, two inches wide and half an inch thick. They are printed on India paper and one in English contains 600 pages. That means 25,000 words, with a few tables and odds and ends of information of different kinds. There are dictionaries in other languages, and those may be purchased singly or in sets. A plain little leather-bound set in a case containing, in addition to the English, the French-English and German-English dictionaries, will cost \$3. The books belong to the E, F, G series, as when they were first brought out they were only the English, French, and German. Now Spanish and Italian have been added. A well-known Chicago woman has ordered several sets of these dictionaries for Christmas gifts. Hers are in four-volume sets, the French, German, Italian, and Spanish, and in place of the leather she is having tiny wooden cases made for them.

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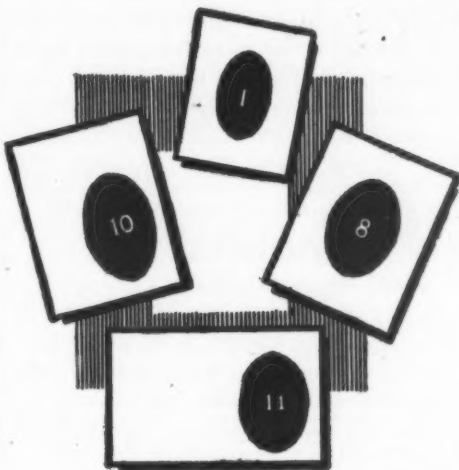
N. B.—White and black are necessary to every palette, but it is equally necessary to know how to avoid abusing them. A dot of white too much takes all the life out of a tint, and gives it the dry look technically known as "chalky." A dot of black

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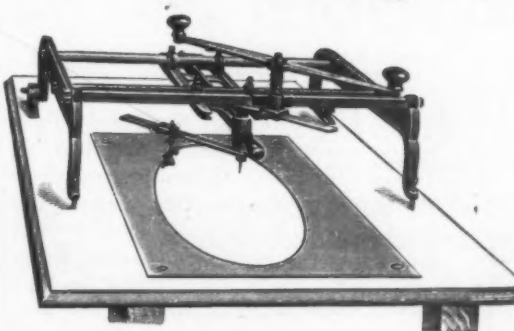
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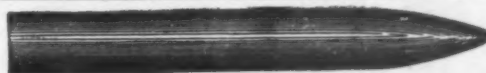
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THE ART AMATEUR

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too much deprives a tint of all its transparency, and makes it "dirty."

E. T.—Keep the lights for the last, as they lose their freshness if painted in too soon. For the lips use Vermilion, Mad-der Lake, a little White and Raw Umber. In the shadows add Cobalt and a very lit-tle Ivory Black, omitting Vermilion. The high lights in both upper and lower lips should be touched in smartly with a finely pointed sable brush of firm texture. The lower lip is always redder and warmer in tone than the upper. After painting the mouth in its local tone, add these crisp touches, using Vermilion, Madder Lake, White—a little White and the least bit of Ivory Black to prevent crudeness.

T. T. J.—Very black hair, the lights of which are blue, is made with warm tints, such as Sienna, Lake, Bitumen. The general tone is made with Indigo and the shadows touched up with Italian Earth and Lake.

E. C.—For a child's complexion of medium tone, use Silver White, Yellow Ochre, Vermilion, Madder Lake, and Co-balt, for the lightest parts, adding a very little Raw Umber to tone the crudeness. For the shadows, take Raw Umber, Ivory Black, Yellow Ochre, Vermilion, and Co-balt; mix with White when necessary. For a very fair complexion a little of Schönfeldt's Light Cadmium is needed. If a very rich tone of flesh is required, use a little Light Red.

OIL.—When through using the palette, scrape it with the palette-knife, then rub it over with a little turpentine, and after-ward with a trifle of linseed oil. The brushes, too, should be washed, so that they may be in good condition for future use.

S. F.—Dainty bric-à-brac is appropriate to a china-painting studio, but should not be an encumbrance. A kiln is scarcely an article of decoration, but it may very easily be made so. If the kiln is a gas one, it is not necessary to have the chim-ney pipes in place always. They may be detached, and when the kiln is not in use it may be draped with a fall of Oriental silk, and serve as a pedestal.

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tables with china inlaid, and surmounted with brass handles. The same shapes of china are made now—small panels and ovals, usually used for miniatures. For decorative effects in ornamenting furniture, they should be painted with landscapes and Watteau figures, or with cupids and flowers. The Verni-Martin style of desks and cabinets are appropriate for china panels. The peculiar bluish greens and browns so much used in that style may be put on the china in highly glazed color, and roses and small flowers painted into the background. The china should be set accurately into the carved furniture with solid brass or gold-plated mountings.

H. I. T.—A good inscription for a stein would be

"O, jolly, jolly present time,
So full of joy, thou sure art mine.
Old Lang Syne's so far away
He's little joy for us to-day."

H. C. W.

J. G. W.—Your woodwork, if painted of a very deep écou, would harmonize, as to color, with green paper, but would be likely to give a rather dull general tone for a parlor lighted, like yours, from the east. We would suggest a lighter écou for ceiling and pilasters, helped out with a little gilding on the capitals of the pilasters and the stucco work of the ceiling. Would recommend also the use of a dull old rose or liver color as the predominant color in the curtains. You would thus start with a full but subdued color harmony, which might be varied almost at will in the furnishing of the rooms.

C. C.—Flux is absolutely necessary when using certain dense colors if you want a glaze. Deep red, red brown, violet-of-iron, dark green No. 7, or German pompadour, even with medium strong painting, are almost certain not to glaze, notwithstanding they may be subjected to hard fire. By fluxing these colors, they fuse at a lower temperature than they would otherwise do, and the result is clear and better glaze.

D. L.—No man is perfectly like another either in external construction or integral parts, whether great or small, or in the system of the bones. The nationality of an individual is often distinctly suggested by the shape of his head. The skull of a Calmuck is flat on the top and prominent at the sides; the face also being broad and flat. The skull of an Ethiopian is small, narrow at the top, high behind, and strongly projecting below. In the European, the head has a much more protuberant arch and

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